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STUDENT REVIEW



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STUDENT REVIEW

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Student volunteers from all disciplines edit and manage Student Review. However, opinions expressed are those of individual authors and do not necessarily reflect the views of the SR staff, BYU, UVCC, or the Church of Jesus Christ of Latter-day Saints.

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Note from the Publisher:

Utah Politics and the Utopian Myth

One of the basic assumptions of all Utopian constructions is that conditions may be created under which conflicts become superfluous. . . . But in reality these conditions do not exist. In fact, with the terrible dialectics of the non-rational, it happens that Utopia first requires and then glorifies suppression.

—Ralf Dahrendorf,
Society and Democracy in Germany

W

ELCOME TO UTOPIA.

A woman was on the evening news recently complaining about a piece of legislation. Anywhere but Utah, she would have been angry. But here? "I sustain them in their rule making," she said, "but it's going to be hard."

She "sustains" them in their rule-making? The word sounds familiar. Could this poor woman be confusing the Utah State Legislature with the LDS General Authorities? This, Brothers and Sisters, is appalling. Welcome to Utah, the land of appalling politics.

This woman suffers from a malady I call the Mormon Authority Reflex. MAR is the compulsion many Mormon's feel to raise their right arms to sustain bishops, senators, congressmen, police officers, firemen, and sometimes even gas station attendants if their uniforms are impressive.

Mormon Authority Reflex also strikes when ecclesiastical leaders take to the streets. Victims make risky investments promoted by bishops, stake presidents and even an occasional General Authority. Thanks to MAR, Utah is the fraud capitol of America.

MAR is also deadly to democracy. The Mormon dilemma is that revelation and democracy are conflicting principles. In a democracy, authority stems from a consensus achieved through conflict and debate.

Because revelation bypasses conflict and consensus, the claim to revealed authority is inherently tyrannical.

Submission to authority would be fine if we could keep religious authority separate from political authority. But Utah Mormons often can't. Submission to authority would also be fine if we abandoned the pretense of democracy. In a democracy, it is not only not disrespectful to challenge authority—it is indispensable.

Mormon Authority Reflex suffocates democracy because it stifles conflict. "Conflict," Dahrendorf writes, "prevents the dogmatization of error." Unfortunately, such conflict is rare here. This may be because too many Latter-day Saints think all is well in Zion. Or it may be because those who stick their necks out often get them severed.

Political harmony is invariably false harmony. The harmony in Utah County was not the harmony of Zion. It was the harmony of Huey Long's Louisiana or Boss Tweed's New York. It was the harmony of an effective political machine.

Political harmony is a sign that a powerful elite controls the field. In Utah, the elite consists of the power brokers of the Republican Party. The players who keep their mouths shut and move when they are told stay in the game. These players only think in terms of the game. What is good for the game? How can I advance in it? Players never question the morality of the game itself.

Players can't understand non-players.

I recently spoke with the editor of the *Utah County Journal*. "I don't understand your motivation," he said, referring to recent controversial articles published in *Student Review*. "What do you hope to get out of this? A job?" It seems he thought everyone played the game. How could I convince him I didn't expect anything out of it? How can

a non-player explain to a player that truth is an end in itself? They will never understand. They cannot understand.

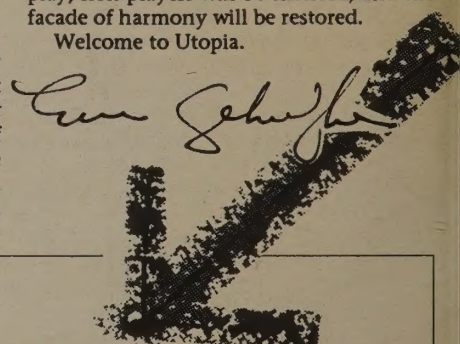
I spoke with Orrin Hatch after the Danny Quayle Comedy Hour last week. Hatch objected when I suggested that there was nothing inherently immoral about voting for a Democrat. In effect, he argued that a crooked Republican was better than an honest Democrat. "You have to understand how this political game works," he said. "I don't believe in the game," I answered, "and I guess that's my problem."

The political atmosphere is poisoned when non-players cannot speak for fear of political or economic retribution. Many prominent people privately expressed such fears in recent weeks. Some stuck their necks out anyway. Others did not. It's tragic to see a "democratic" society in which so many are afraid to speak out.

I have always been a Republican, but even more I am a small 'd' democrat. I side with those who are committed to the democratic process—even if I disagree with their policies. I oppose those of any party who stifle debate, who hide or obscure the truth, who play self-serving power games, or who intimidate others into silence.

As this paper goes to press, the voters go to the polls. I may be wrong, but I imagine the game will go on. Voters will remain obedient and ignorant. Truth will be twisted to fit the party line. Players will continue to play, non-players will be silenced, and the facade of harmony will be restored.

Welcome to Utopia.



We gave up on asking you for essays...

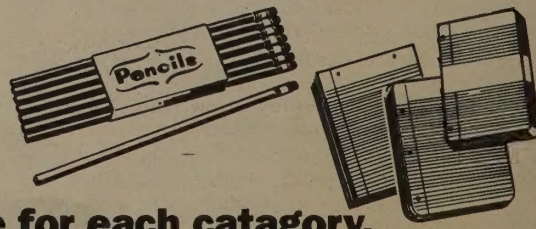
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Write your best sentence for any or all of our sections:
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Send entries to **SENTENCE CONTEST, P.O. Box 7092, Provo, UT 84602** by **November 21, 1990.**



The Struggles of the Working Poor

by Bill Duncan

ANYONE WHO IS FAMILIAR WITH THE RECENT PITTSBON COAL STRIKE WILL KNOW THAT THE MAINSTREAM PRESS DOESN'T COVER THE STRUGGLES OF LABOR IN THE UNITED STATES (though it was fairly vivid over the strikes in Siberia that occurred at that same time.) While the gaze of the press is invariably fixed elsewhere, the working poor of America continue to suffer and to struggle each day for basic human rights.

On September 21, National Public Radio ran two segments on labor struggles in the South. (Keep in mind, though, that labor battles are raging all over the country.) In Mississippi, the United Food and Commercial Workers' Local 1529 is striking against the Delta Pride catfish plant. The radio report pointed out that most of the Delta Pride employees are black and have fought decades of discrimination. One observer spoke of the "plantation mentality" of the management.

Employees of this plant are routinely mistreated. They can be penalized for leaving the line to use the restroom, and one woman contended that she was fired for talking in the line. The same woman pointed out that one pound of Delta Pride fish sells for more than most employees' hourly wage. The magnitude of the Delta Pride strike is far from trivial—there are an estimated 1,000 jobs at stake.

The other NPR report took on the issue of sweatshops, specifically in El Paso, Texas. These small garment factories employ mostly Hispanic women, who often work on promises of pay alone. Half of all garment work is done cheaply in Mexico, Latin America, the Caribbean, and Asia, so American subcontractors must produce at nearly half the normal cost. Obviously it's the employees that suffer from this.

Often, the subcontractors that run the shops go bankrupt and wages are withheld from the workers. When the IRS auctions off the machines of the bankrupt factories, the money goes not to pay outstanding wages, but instead, to the government. Consequently, the workers are never paid.

Working conditions in the operating factories are inhuman. In many cases there is no air conditioning. Workers must endure the summer heat with no relief. In one shop a 15 year old boy was operating machinery, and in another, \$85,000 in wages were withheld from employees.

One congressman has called for a nationwide investigation of these subcontracting garment factories, but California governor George Dukemejian recently vetoed a bill that would hold manufacturers responsible for conditions in the shops they contracted from. (As a resident of California, I know how hostile the powers-that-be are to the plight of the working poor. The United Farm Workers' grape boycott was openly denounced by Senator Pete Wilson. And earthquake relief was slow, if at all existent, in the small communities of migrant workers around San Francisco.)

In response to the conditions of the sweatshops, a workers' organization called Mujer Obrera has been fighting to secure the rights of employees. They have picketed, organized boycotts of IRS auctions selling bankrupted factories' equipment, and gone on hunger strikes.

These are only two examples of the struggles of labor that are going on today. In California, management is trying to pit loggers against environmentalists in the battle to save the spotted owl. This is particularly ironic because the clear-cutting that would destroy the owl (and significantly affect the environment) would ultimately cost the loggers their jobs. We have also recently seen strikes against the Pittston Mining Company in West Virginia, against Eastern Airlines, and against the Greyhound bus company. This situation is compounded by shut-downs at numerous auto plants (most notoriously, at Flint, Michigan.)

Meanwhile, the corporate press hails the decline in union membership and explains that it is a sign that management is becoming more benevolent. But the membership decline is more likely attributable to the mass emmigration of manufacturers overseas where jobs can be done at slave rates. Even Zbigniew Brezizinski is hailing the

changes in Eastern Europe as a "marvelous opportunity" to obtain labor at \$2 a day. The decline can also be attributed to the zealous union-busting of employers and government.

It's time to recognize the legitimacy of the struggles of workers. We need to work for the collectivization of production so that the workers producing the goods and services are in control of their own working situations. We also need to stop the flow of jobs overseas.

While some may argue that there is no real problem because unemployment figures seem low, such skeptics need to realize that these figures don't account for the vast number of homeless people who have no chance to collect unemployment (or vote) because they can't prove a permanent residence. The skeptics also don't take into consideration the individual human struggles that so many must face daily. Our government's priorities must move away from bolstering the profits of business and back to the welfare of U.S. citizens, and from jobs in the defense industry to real jobs in the non-military sector. As citizens, we must show solidarity with the workers of the United States and the world if we are going to achieve a decent and humanitarian society. Δ

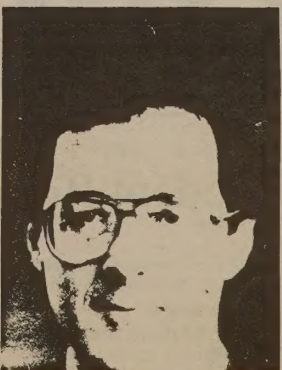
Bill is a rarity at BYU—a political activist.

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BYU Is Stupid—Again

by Allison Allgaier

WORRIED AT THE DRAMATIC INCREASE IN STUDENTS ATTENDING non-BYU sponsored formal dances, BYU officials have been going behind the scenes in not-so-ethical ways to get more people to attend only the official BYU-sponsored dances.

Last Monday, five ads for non-BYU Preference dances appeared in the *Daily Universe*. That very day, Craig Passey from the Purchasing Department called businesses that had agreed to sell dance tickets for a commission. Passey wanted them to stop.

His tactics were to explain that these dances were not sponsored by BYU, and that the students putting them on were trying to deceive people into thinking that they were. The alleged deceptions included using the BYU name in their ads and advertising in the *Universe*. The fact that they were in the *Universe*, he said, leads people to believe that they are BYU-sponsored. Upon investigation, only one of the ads was found to have BYU's name in it. The others only used Preference, which no one has exclusive rights to.

Passey also used BYU's economic clout to plead his case, telling businesses that these outside dances resulted in lost revenue for BYU, which was not good for the community. The implication of these conversations was that BYU would not be happy with businesses that helped out these non-BYU dances.

The promoters of these Preference dances said they never had any intention of being mistaken for a BYU-sponsored activity. They merely wanted to provide other options for students. Kyle Burdette, one of the organizers of the Deer Valley Preference, said that in the media kit that they used to contact co-sponsors and ticket sellers they specifically explained this. The materials state that since tickets to BYU formal dances always sell out, private people or organizations sponsored dances to supplement them.

Jose Becari, who is involved in the dance at the Springville Art Museum, said that he made it very clear to the businesses when he approached them about selling his tickets that he was "doing it myself." In addition, he said, "If they are buying the tickets off-campus, it's pretty obvious that it isn't BYU."

A third dance sponsor, who asked not to be identified, said that he explicitly told both the ticket sellers and the owners of the establishment he is renting that it was his own project, and not associated with BYU. In addition, he said, the checks that he wrote out were in his name, not BYU's, which should have made it quite clear that it was a non-BYU dance. He felt that if the location they were renting thought it was BYU that was renting it, it was their own misunderstanding, and not because of attempted deception on his part.

Kent's Market, by Heritage Halls, was one business that conceded to BYU pressure and pulled out. The manager called one of the dance promoters for whom he had agreed to sell tickets and said that he didn't want to do anything that would offend BYU because of his sensitive location near campus. He offered to sell the tickets as long as his name wasn't on the advertisements, but the dance promoters decided not to make a difficult situation potentially more difficult for him, and Kent's no longer sells tickets.

Raintree Apartments was another business that backed down under BYU pressure and stopped selling tickets. Karen Cole, the manager, said that after talking to the official that contacted them, they felt that it didn't seem right for these other dances to be using BYU's name and BYU's advertising.

Becari, who was originally selling tickets through Raintree, said that the reason they gave him for declining to sell the tickets was that they were BYU approved and had to be careful not to do anything against BYU or it could jeopardize things [presumably their relationship] in the future.

Darlene Penrod, the manager of the Crest convenience store on 7th East, said that no one asked them to stop selling the tickets, but they emphasized that it wasn't a BYU-

sponsored activity. The implication of the conversation was that it was wrong for the students to be doing these non-BYU dances, and Penrod expressed concern that they not offend BYU, since students provide the vast majority of their business. But after considering the situation, and because they have participated in ticket sales for the last four years without a problem, Crest decided to go ahead and sell the tickets.

Not all ticket vendors yielded to BYU's pressure tactics. Eddie Fox, the owner of the Flower Boy shops and the 1950s Cafe on 7th East, called the fiasco "abuse of authority." He said Passey's arguments would have been persuasive had he not known the dance promoters personally. In the conversation, Passey said that BYU was losing a great deal of money because of these outside dances, and that what hurt BYU would also hurt the local economy. He also told him that the advertisements were using BYU's name, which was wrong.

After Passey called him on Monday, Fox called his lawyer, who advised him that what BYU was doing was illegal. Fox called Passey back and informed him that if he continued he would sue him for restraint of trade and loss of income, which he said could amount to \$5000 in commissions from the ticket sales. When confronted with this, Passey apologized in person to Fox, and said that he would not do any more to try and stop the ticket sales.

But the damage had already been done. Some businesses were astute enough to realize that BYU had no right to pressure them and ignored their claims. Others didn't want to risk BYU's wrath and decided to play it safe.

But the ones who potentially come out the losers are the people who organized these dances and did nothing wrong, but are being discredited by BYU. There is nothing illegal or unethical about providing non-BYU sponsored dances.

So why is BYU resorting to such tactics? They are understandably frustrated at the drop in revenues from BYU-sponsored dances. But does this justify trying to undermine their competition with false accusations?

Liz Gardner, who has worked on the Preference dances this year, claims that since these other dances advertise in the *Daily Universe* people think that they are BYU-sponsored, and thus it is false advertising. Plenty of businesses and other off-campus organizations advertise in the *Universe*. If people think that all ads in the *Universe* are by BYU-sponsored organizations, they are simply ignorant. This is not the fault of the advertisers.

Passey could not be reached for comment, but in an interview with the *Universe* two weeks ago he expressed concern about all the non-BYU dances because in the past some have cancelled, and this has reflected negatively on BYU. Another common concern among the BYU planners is that students will be deceived into thinking that they are BYU-sponsored activities.

It is difficult to understand exactly why it would be wrong or potentially harmful for BYU students to go to a non-BYU sponsored activity. BYU claims that its dances are better because dress standards are enforced and music is screened. Some of the non-BYU dances are also enforcing standards, and just because a certain dance doesn't explicitly screen its music does not necessarily mean that it will violate any Church standards.

In fact, to many people, BYU sponsorship is not necessarily a positive thing. In an informal and unscientific survey, people that I talked to said that they didn't really see any big difference (other than location) and some even said they would prefer to go to a non-BYU dance just to "get away from it all."

So it appears that BYU has, in overzealousness, once again taken over the role of babysitter for its students. They are afraid that we may be caught out in the real world where people wear strapless dresses and aren't all Mormons.

Perhaps there is nothing inherently wrong with trying to protect us, but their excuses are feeble and their tactics are indefensible. The organizers of these non-BYU dances were doing nothing wrong, but BYU attempted to use its economic weight and institutional clout to discredit them, and people were obviously afraid of causing offense.

Even if they never specifically accused students of participating in illegal activities, the message to those on the receiving end of the telephone calls was loud and clear: BYU did not want these dances to happen and would be pleased if support for them was removed.

What can be done at this point? Probably not a whole lot. Go to a BYU Preference dance. Go to a non-BYU one. Boycott Preference altogether. But realize that the non-BYU dances are doing nothing wrong. A

Headline courtesy of John Hamer.

Freedom of Readership

by Perry Clegg

IN A SPEECH AT HARVARD, Aleksandr Solzhenitsyn pointed out that "unrestrained freedom exists for the press, but not for the readership, because newspapers mostly transmit in a forceful and empathetic way those opinions which do not too openly contradict their own and that general trend." Abuse of freedom goes far beyond conservative restrictions we see in campus papers. It includes any restrictions to writing whether it be liberal, conservative, left wing, or right wing, because the article may carry a different feeling or attitude than the general trend of the paper.

A shallow look at diversity and conformity in trends makes it appear that conformity brings unity and diversity disunity. But it is conformity to trends that brings disunity by creating strongly divided factions, social or political. For example: rockers and preps, republican and democratic. Diversity among individuals causes such a blend that lines cannot be drawn, creating a general unity among factions.

This diversity has been lost in many newspapers because of editors that impose their styles and attitudes into their writers' articles. For instance, several weeks ago one of *Student Review's* editors wanted to print an article I wrote. In editing, little consideration was given to the original tone. It made the same point, but expressed the editor's attitude rather than mine. After discussing it with the editor, the final result was that the editor just wanted to know if my name could be put on it.

Style reflects tone and individual personality, which are as important as the point an article makes. Of course some papers are chaotic and some restraint is necessary to enhance our freedom of expression. But the choice of the feeling and attitude of the essay and how it is presented should be given to the writer, not the editor. Editors should help writers express what they feel, not change what they are expressing. If papers continually display attitudes of prevailing fads, readers must choose from the only menu they have been given. Their freedom is limited.

We have also lost our freedom as readers because of hastiness and superficiality. Solzhenitsyn considers these the two psychic diseases of the twentieth century. "Because instant and credible information is required, it becomes necessary to resort to guess work, rumors, and suppositions to fill in the voids, and none of them will ever be refuted; they settle into the readers' memory."

A few weeks ago an article was printed in *Student Review* about AIDS awareness that stated: "University standards reportedly has an unwritten policy that any student who joins a safe sex education program can be called in for questioning." Notice the use of "reportedly." How many readers refuted this idea or just accepted such hearsay as true?

The same article shows how most restrictions are self-imposed by BYU and the press. The article stated that a BYU professor wanting to lecture on AIDS was told he could give the lecture if he did not use the words "anal sex" and "condom." I would like

to know who told him he could not use these words. As a microbiology major, I can tell you that these words are spoken freely along with the subject of AIDS. Pictures showing the results of venereal diseases to the genitalia are also shown and explained. So why was he restricted? Noel Reynolds pointed out at a faculty meeting that most restrictions on faculty are self-perceived and self-imposed. This could be said in general about BYU and the press. Both fear to break certain trends.

There is an underlying feeling among the public that we have the right to know everything. This feeling gives us an affinity to stories that "reportedly" happened, to know what someone does not want us to know, to find out before someone else. But, according to Solzhenitsyn, "Far greater in value is the forfeited right of people *not* to know, not to have their divine souls stuffed with gossip, nonsense, vain talk." We have the right to read material that is meaningful, substantiated, and original to the intent of the author. Δ

In the Noose

WASHINGTON—A D.C. newspaper reported that George Bush dreamed the prophet Pinocchio appeared before him and told the American president his nose would begin to grow "if he told the American people any more lies."

Rumors about the dream that circulated in international financial circles are said to have contributed in part to the biggest one-day drop ever on Utah markets of *The Bush Family Christmas Album*—a fall of \$5.34 to \$6.66 (even larger than the drop in 2 Live Crew album prices last month.) However, *Bush and Baker Cowboy Drinking Tunes* album prices rose \$5.55 to close at \$13.13 in Laramie, Wyoming.

According to the *Washington Post*, Bush told a gaggle of his top geese, who quacked, "All Hail Gepeto," how Pinocchio appeared before him decked out in a one-piece Michael Jackson jumpsuit.

The Pest quoted Bush as relating: "The prophet Pinocchio visited me in my sleep, all dressed in black and red with a 'Bloods' emblem across his chest; but he appeared to have several large metal spikes pounded into his wooden head."

"O Skinny Deity of Splinters," I asked him, "What is it you require of me?" And he replied, "I've beamed down, George, to call your attention to your vicious evils."

"What have I done wrong, O Pinehead Prophet?" I asked, and he said, "I see your words are not flowing as smoothly as they did in your 1988 campaign speeches."

Bush' campaign promises included no new taxes, winning the drug war, and opposing socialism and communism. Ultra-far-right-wing-neo-conservatives have questioned his flip-flops on these policies. Bush has also confused people by invading Panama, but opposing Saddam Hussein's invasion of Kuwait.

The Pest's report of Bush's purported explanation continued: "How can this be?" I asked, and he replied, "Your lies are being exposed by clever College Liberals Clubs across the nation."

"What shall I tell my people now, O Smiling Playboy?" Bush asked, and he replied, "You know the appropriate colorful metaphors and you should use them on public television."

Bush then reportedly said, "Suddenly the Disney Dude disappeared and it seems he only came to prick my guiltless conscience."

The Pest, whose report was verified by Dan Rather, Tom Brokaw, and Peter Jennings, but could not be independently confirmed by any credible sources, is an arm of the Veterans of Abortion Clinic Bombings and Juan Belch Society Anti-Capitalism Coalition, and has been active in trying to improve Bush's image among mental hospital residents and prison escapees. Δ

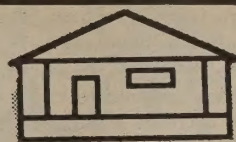
This weekly *IN THE NOOSE* column will be a lighthearted look at recent news highlights. Contributions will be taken very seriously.



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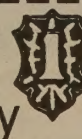
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Mormon Experience Through the Creation Myth

by Janet Kyle

THE THEOLOGY OF LATTER-DAY Saints is steeped in a true myth. That is, according to Mircea Eliade, an academic who has written extensively about myth, myth "dealing with the beginnings of the world." The creation myth contains symbols which yield meaningful values for the LDS culture. The creation myth can and should be considered a sacred myth. Latter-day Saints must accept this story as myth or its knowledge and power are lost.

Most of us need "myth" defined. Since the Greco-Roman times, myth has been looked upon more as a fable, or false story, than an account of real events that include supernatural beings. But true myth is a construction involving everyday participants. Eliade argues that myth obliges humans "not only... to remember mythical history but also to reenact a large part of it." Myth calls on the individual to reenact or reconstruct the historical process. It also invites activity and involvement.

This is especially true of the sacred myth presented in LDS temples. The rituals call upon initiates, or participants in the myth portrayal, to forget the present world and to step back in time to the creation. The initiate becomes a part of the organizing, and is able to "repeat" what the gods did in the beginning. The story portrayed in the temples is a sacred myth—it deals with deified supernatural beings and their construction of the present reality. Sacred myths also deal with the nature of humanity, how it

became sexed and mortal, and how rules were established. The endowment as a participatory myth portrays this: the world is created, male and female are placed on the earth, and, after the Fall, rules and guidelines are established. This pattern of beginning, falling, and establishment of guidelines is constantly repeated throughout the endowment.

For many Latter-day Saints, the story recounted in the temples constitutes *historia*, or factual story. God places Eve and Adam in the Garden, and six thousand years after their fall, we exist. Many interpret this sacred story literally. Arguments arise over the exact nature of the creation—the time, the course of events, and so on. Joseph Campbell, a leading authority on myth, faults this approach. He says that "the misunderstanding consists typically in interpreting spiritual symbols as though they referred finally [or only] to historical events and characters." In fact, the symbols in myth have broad meanings at many levels. Any simple or allegorical interpretation of myth limits its meaning. By closing down the diverse possibilities of meaning or interpretation, we lose the deeper power of the myth. We must keep in mind, then, that the familiar myth stories are only individual *interpretations* of the events.

For Latter-day Saints, there are several common versions of the creation myth: Genesis, Book of Moses, Book of Abraham, past versions of temple endowment, and the "new" temple endowment. Each contains an interpretation of the sacred events that occurred at the creation, in Eden, at the Fall, and after the Fall. For many Latter-day Saints, the

multiple variations pose a problem. Which of the interpretations is the "most sacred"? Do we place one over the other? What guidelines determine which is more appropriate?

Eliade gives five structural qualities of myth: It is a history; it is true; it is related to a creation; it exposes the origin of things; it must be lived. Certainly, the interpretations listed generally follow these criteria. But what differentiates between these accounts? What elevates one over the other?

For Eliade, the sacredness of the myth lies in "re-enact[ing the] fabulous, exalting, significant events . . . ceasing to exist in the everyday world and enter[ing] a transfigured, auroral world, impregnated with the Supernaturals' presence." This would make the new temple ceremony the most sacred, since it is given within the sacred confines of the temples. But we must keep in mind that all of the accounts contain truths. None is inherently "dogmatic"—just sacred.

In the temple, we, the initiates, join with the gods as they plan and create the world. We join Adam and Eve in Eden. With them we partake of the Fall and then join in the covenants established between God and our first parents to help lead them back to the presence of the gods. The ceremony does away with time, as Eliade suggests. Time has no meaning—the events are timeless. The whole process of the endowment is to take the initiates into the presence of the "Supernaturals."

Gaining the presence of these beings is the ultimate goal, but the journey is more important. If we view myths not as a single dimensional metaphor but as mul-



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From the Horse's Mouth

Peculiar doctrines we've heard lately-

The seagulls were created especially for the cricket miracle. There is no evidence that they existed before 1847.

English will be the common language in heaven, with Adamic used only on formal occasions.

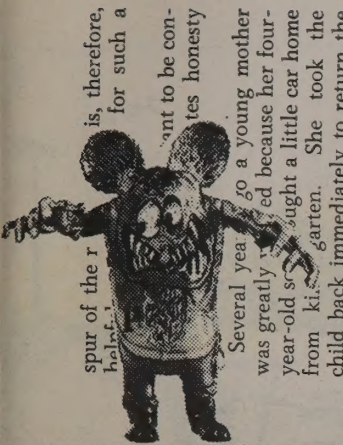
The Hill Cumorah is filled with caches of records, and the Church won't let anyone near it with a metal detector.

The Spirit World is here on earth, only we can't see it. Paradise is on the American continents, so we have been more inspired, while people in the Eastern Hemisphere are constantly misled by those in Spirit Prison.

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An imaginary companion may fill a

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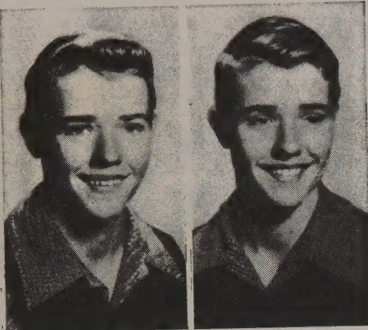
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CHALLENGING RECORDS



Merlin Yancey

Marvin Yancey

Merlin and Marvin, twin brothers, were ordained deacons in 1951 and have a perfect attendance at priesthood and sacrament from that time. They are now priests and reside in the Riverton Ward, South Blackfoot (Idaho) Stake.

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ess' little four-year-old announced
as she came into the living room
where her mother and I were chat-
ting. Her crestfallen expression plain-
ly indicated that all was not well, a
quickly confirmed by in-
tation. The young lady followed us back
to the bedroom where she had been
playing. She had taken a box of
face powder from the dressing table
and upset the contents on the floor.
Vain attempts to pick it up had scat-
tered the powder liberally over the
ig.
"I just turned my back," she ex-
plained gravely as we surveyed the
damage, "and it 'pilled."
"You really dropped the powder,
didn't you?" her mother said calmly.
"Yes," the child admitted, "but I'll

even imaginary flights

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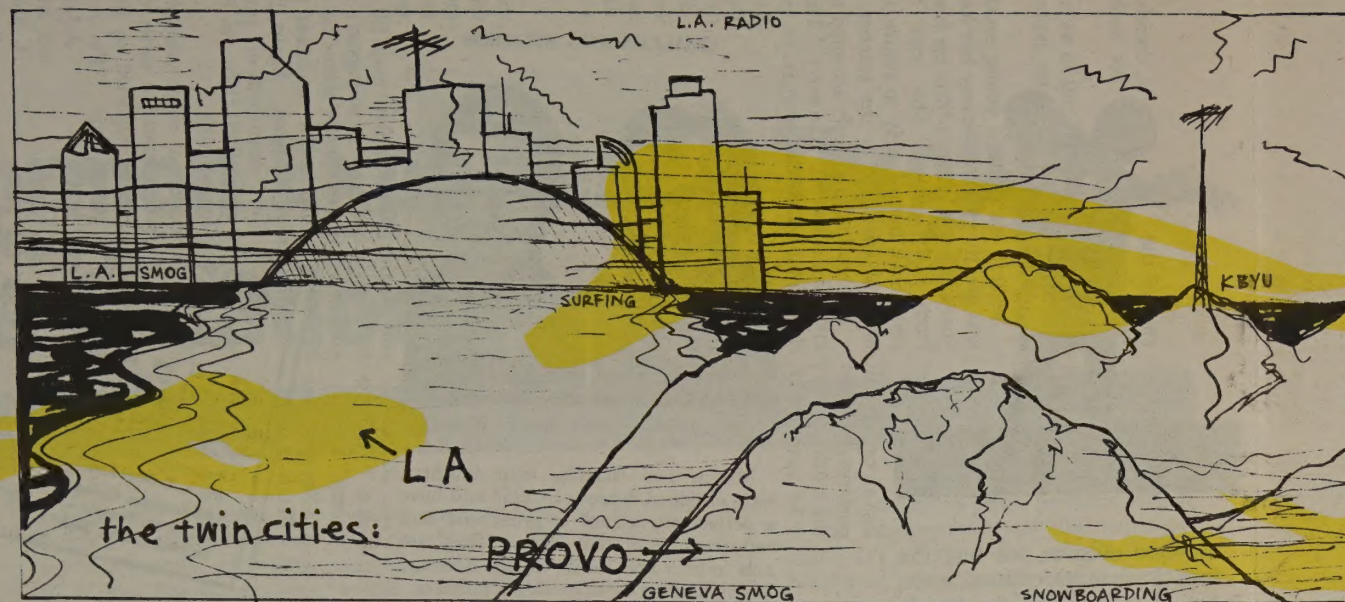
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SR Art by Curtis Bay

On the Air at UCLA

by Joanna Brooks

MIKE TAKES THE LATE SHIFT ON SATURDAY NIGHTS AT KLA RADIO. Between 11 pm and 1 am, the air is his. He tells bad jokes, does strange interviews, discusses what he learned in his insectology class last week, and plays a little music—"whatever the hell I want to play" and whatever the listening audience wants to hear.

That audience is the student body of UCLA and this is student radio. KLA, with an all-student staff of hundreds, has been serving the UCLA student body twenty-four hours a day for twenty-two years. Live, uncensored, alternative. Cutting edge. So cutting edge, in fact, that you may not recognize the playlist. Seen the last issue of *Rolling Stone*? Read the "College Top 20"? Recognized any titles, anything you'd hear on KZHT? Nope. That's exactly the point.

"I play stuff you can only hear on KLA, something that the local 'top 40's' aren't bold enough to play. Good stuff," says Mike, known off-the-air as Michael Lienwand, mild-mannered biology major, headed for med school next year. Mike grew up in the Valley, always liked entertainment, played the keyboards, did a show here or there. Nothing big ever panned out. So he took his eclectic, off-beat-but-cultured musical taste and put it on the radio. "I always wanted to do it and last year, my roommate was on the staff. I went to the recruitment meeting, signed up for a time, and got scheduled. Low seniority, so I got Saturday night. Bad time for me."

But a good time for the listening audience. Mike's goal is to play what they want to hear. His specialty is the instant request. "I call up the dorms and have them pipe the music in the lobbies. Then I say, 'Who's the security guard at the door in such-and-such dorm? What do you want to hear?' And he tells the dorm R.A., 'I want to hear Pink Floyd, 'The Wall.' And the dorm R.A. tells me, and bingo—instant request."

Usually those requests are quite good, according to Mike, because KLA doesn't cater to the range of people the commercial stations do. No Aquanet and angst fourteen-year-old "Tiffany" devotees; no balding lovesick "Air Supply" addicts either. Free from the strict format limitations set on commercial stations, college radio stations can "run the gamut on our playlists," according to Mike.

A special programming staff works at KLA, along with seventy DJ's and scores of advertising and technical personnel. The programmers review new albums and reconsider old ones, then classify the station's music library into four categories: red (heavy rotation), yellow (light rotation), blue (light rotation, and green (DJ's choice). Every hour, a DJ is supposed to choose a certain number of songs from each set—more reds than yellows, more yellows than blues, and an undetermined number of greens. "We easily have over a thousand titles in our green library. We found a great unreleased 1976 Genesis track in our library. We also got permission to play Paul Simon's "Obvious Child" pre-release."

Mike likes off-beat stuff, as well as the classics. "Last week we played some old Bowie, Beatles, Who, and a song called 'Shaking the Tree' from Peter Gabriel's album 'The Lion.' No one had ever heard that one. We got some good response. I also played a new Youssef N'dour album. He collaborates with Gabriel often." And then there was the spoken word track Mike played two weeks ago. "I forgot who it was. But it was like Jim Morrison's poetry reading recordings. Off of a CD too."

In between songs, Mike shoots the breeze with UCLA. "I talk about condoms, I talk about the mating rituals of the dung fly, I invite friends

in to do impressions. For example, I'll say, 'Guess who just walked in? It's Robert Smith!' Then my friends and I will do our Smith impressions and finish it off with a rousing Cure track."

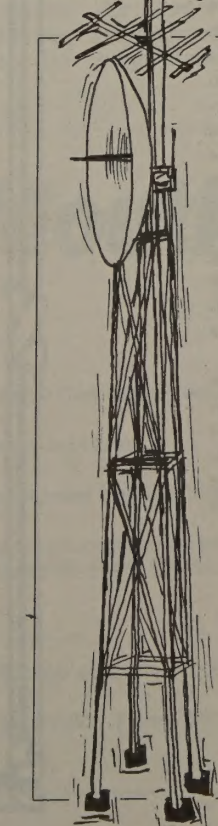
There are a few restrictions. Mike has to say "KLA," do the station identification bit at 20 past the hour. And Mike can't cuss. FCC regulations, of course. "No, I can't cuss, but there can be profanity in a song. Hey, that's art. The FCC protects that," he jokes.

In addition to Mike's show and other free-format shows like it, KLA sponsors several single-format weekly specials. The station does special shows for jazz, disco, classic rock, music from the 70's, music from the 50's, and classical music. They also carry news programs and live sports reporting by remote from most UCLA events.

KLA broadcasts from on UCLA campus and is sponsored by UCLA's administration. The school recently gave the station a grant for all new equipment and an annual stipend for thousands of dollars. The staff does its part also, selling advertising. But advertising is hard to come by, and without the school funds, KLA would not have made it these 22 years. However, university funding does not mean that the university controls what KLA does.

"It's an all-student staff. It's all up to us. We decide what to play. We make it work, we make it fun. And they all listen," says Mike.

Those are the benefits of student radio. Free format. Free of restrictions. Free-thinking audience. Sounds good. A



Getting KBYU? on the AIR

by Eric Ethington

WOULDNT IT BE GREAT IF THE BYU community had a student-run radio station? No, not a KBYU clone. I'm talking a real student radio station. Think about it. A station run by students for students that plays Gregorian chants one minute and the latest rap the next. A station totally off-the-wall that plays something other than classical music. Don't get me wrong: I like classical. But what I'm talking about is something fresh, iconoclastic, eclectic and different—a new approach to radio in three-piece-Swedish-knit, stuffed-shirt Utah Valley. I think it would be a welcome, slightly irreverent addition to the BYU/Utah Valley community—something like a Bagley or Benson cartoon on the air. However, establishing and running an independent radio station is a lot more complicated than establishing an independent newspaper. What we need is an organization, a lawyer, technicians, and money.

Lots of money.

Let's call our alternative station KBYU. To get KBYU? on the air we first need an organization to be legally liable for the station. That organization then needs to apply to the FCC for an available frequency. If KBYU? is an FM station, two big problems arise. First, commercial FM stations like KZOL or KISN are expensive. Just to buy the right to broadcast on a frequency here in Utah Valley costs between \$50,000 and \$75,000. Even my friends from Santa Barbara don't have that kind of money. Their parents do, but they don't.

Secondly, non-commercial FM frequencies are usually sold to educational institutions and are in short supply. To get a noncommercial frequency, KBYU? would have to be sponsored by an educational institution. But, how many educational institutions in Provo do you know

that would sponsor and support an independent radio station directed at BYU students? Just about as many educational institutions that sponsor and support an independent newspaper. You get my point.

There is a possibility that *Student Review* could qualify as an educational institution (I know it sounds funny, but it is a possibility), but without commercials, the Review would have no way to pay for equipment, maintenance, and rent. Besides, if the FCC were going to distribute a non-commercial license, it would probably be more willing to give the frequency rights to a local high school or UVCC.

So, unless someone has \$75,000 floating around or someone qualifies as an educational institution, KBYU? FM will remain nothing more than a dream. To buy a commercial radio station here in the valley would cost a cool \$2-3 million and require about \$25,000 a month just to make expenses.

AM radio probably seems the best avenue to pursue if BYU students want their own voice on the air. AM is now broadcast in stereo and the market for buying an AM radio station is very good right now. According to Ken Seastrand, station manager for KOHS, the Orem High School radio station, people are desperate to get rid of their AM stations. Some would sell for as little as \$20,000 or \$30,000. He thinks since most AM stations are now "talk radio" or "born again Christian" radio, an upbeat AM station with a music format, especially one targeted to BYU students could do

see KBYU on page 14

What They Do at KBYU

by Guenevere Nelson

I SPENT AN ENTIRE DAY LISTENING TO KBYU. NOT BY CHOICE, MIND YOU. BY ASSIGNMENT.

I had only tried to find KBYU once before, on a Conference Sunday when my conscience tackled me, my television failed me, and my cut-offs were too comfortable to change out of for a trip to the Marriott Center. I never found it then. But this time, undaunted by my previous failure, I sought out KBYU. And when I found, I was surprised. I didn't hear pre-programmed afterglowing Janice Kapp Perry hits. I did hear superb classical music. Kind of like International Cinema on the radio.

The student announcers were predictably quiet, smooth, and dull. Voices like Sominex. Training to narrate Church inspirational videos. No wonder, though. There's not much to talk about. They don't get to pick the music they play. Music at KBYU is programmed by a full-time faculty member. So no requests, no "Top One at Eight," no commentary. No wonder the announcers sound bored. But at least they didn't draw attention away from the music.

Somehow I don't think anyone at BYU cares whether or not I like their station. It's there to prove some point, to show that BYU can have a radio station on the air and not of it. Wait, that doesn't work. But neither does KBYU. The reception is terrible. And that makes my classical music major roommate keep turning the radio off so that she won't hear Wagner murdered by static. The broadcasters sound bored. I think they'd gain the experience they need in programming and putting together their own shows if they could work on a...real college radio station. What we need here is an eclectic mix. Egyptian New Age Music back to back with Sinead O'Connor and then Ton-Loc. Maybe some calypso. Serious jazz. Something moody.

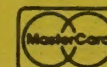
KBYU is not moody, nor is it eclectic. Nor would I listen to the static again, except by assignment. BYU is a great school (broad smile), but let's get some real radio. O

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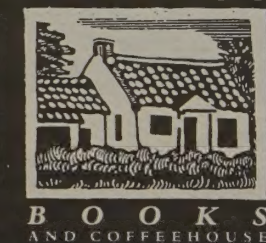
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Getting Heavy With Indigo Girls

by Jill Hemming

MY FRIEND KARL CLAIMS THAT female songwriters tend to write a lot of songs that cry "ouch". If true, the Indigo Girls certainly earn the title "queens of ouch and pain". Often plaintive and sometimes downright snarling, their cries overwhelmed the small stage at the U of U's Kingsbury Hall on Tuesday, October 23. The duo consists of two female songwriter/guitarists, Amy Ray and Emily Saliers, who remind me of two very musical truckers; their power doesn't come from swishing skirts and mod hairdos, but from heavy acoustic guitar playing and intense duet harmonies that roll through and leave you aching.

Amy sings like a mixture between Peppermint Patty and Janis Joplin; Emily, like a six foot tall angel. I appreciated their honest delivery—no glitter, no cute jokes. Between song chit-chat covered a failed jogging attempt earlier that afternoon (the altitude killed them), and a call

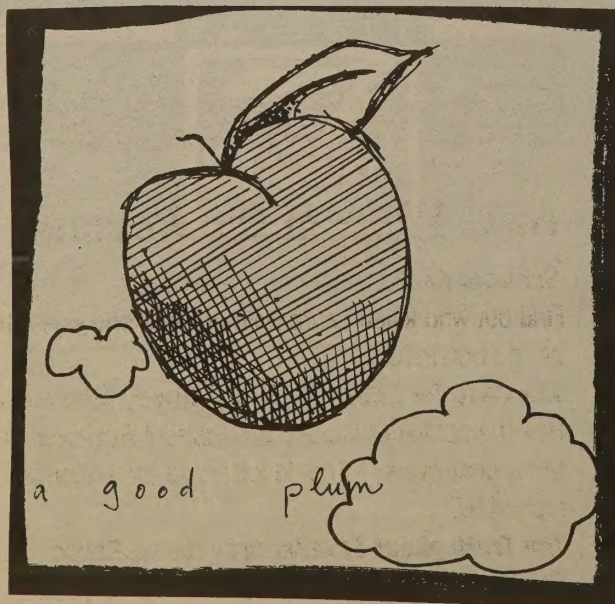
from Emily to "Testify!" in response to a boy who yelled, "I love you!" But the high points came with songs like "Land of Canaan" and "Closer to Fine." Both come from their 1988 debut album *Indigo Girls* and represent, I believe, the Indigo Girls at their best. When the red background comes up and they sing "I am in need, I am in pain, I am in love," you feel the blood. Granted, they indulge in a few "wild birds in a cage" and "stormy night" clichés, but the drive of their delivery almost convinces you it's the first time you've heard the phrases.

The Indigo Girls stem from humble beginnings. They first met as sixth-graders, but their musical partnership didn't begin until high school, in 1980, when they got together to prepare a musical number for the local PTA show. Coming from the same region of Georgia as the B-52's and R.E.M., their early "breaks" included opening for R.E.M. and Neil Young. From there, it's been a ten year road to their newly released third album, *Nomads*Indians*Saints*.

Following the helping hand tradition of groups like Ten Thousand Maniacs and R.E.M., who seek out new talent for their opening acts, the Indigo Girls gave the opening spotlight to an up and coming folk singer, David Wilcox. Popular on the east coast, this is the first time I've seen him venture out to the West. He sings all alone, just his guitar and a clear tenor voice; his narrative songs harbor countless great one-liners: "I liked everything about you but the way you treated me." More than anything, he writes memorable melodies, and he's not afraid to explore different musical hemispheres (as made evident by a wonderful blues tune called "Brand New Pair of Levi's Blues"). I'll admit, in fact, that I found his musicianship and poetic lyrics the highlight of my evening. After the concert he sat on the edge of the stage and I ran up and asked how he felt about his Utah reception. He thought a moment and responded, "I'm not used to playing for a crowd that has so much energy. It's a distracting sort of ecstasy, but I like it."

Anyway, back to the Indigo Girls. Though they won the Grammy for "Best Contemporary Folk Group" of 1989, they're not just folksingers. Interwoven you'll find strains reminiscent of vintage Heart and jamming that smacks of bluegrass. And beneath lurk lyrics straight from the Bible Belt: "I will not be a pawn for the Prince of Darkness any longer." When asked to define the Indigo Girl message, Emily explained, "The world is screwed up in a lot of ways, but also beautiful in a lot of ways. There's a lot of pain and suffering, but there's also a certain beauty in that pain and suffering. We find hope in the humanness of things."

Despite occasional corniness, their formula works. Their sheer energy and sincerity win the audience's adoration. My lingering impression as I left the hall was the image of a big indigo heart and two battling guitars. *Δ Jill loves good music and good grammar.*



If you were a Plum

by Jill Hemming

If you were a plum
I'd take you in my pocket

to the orchard
and rub you on my jeans,

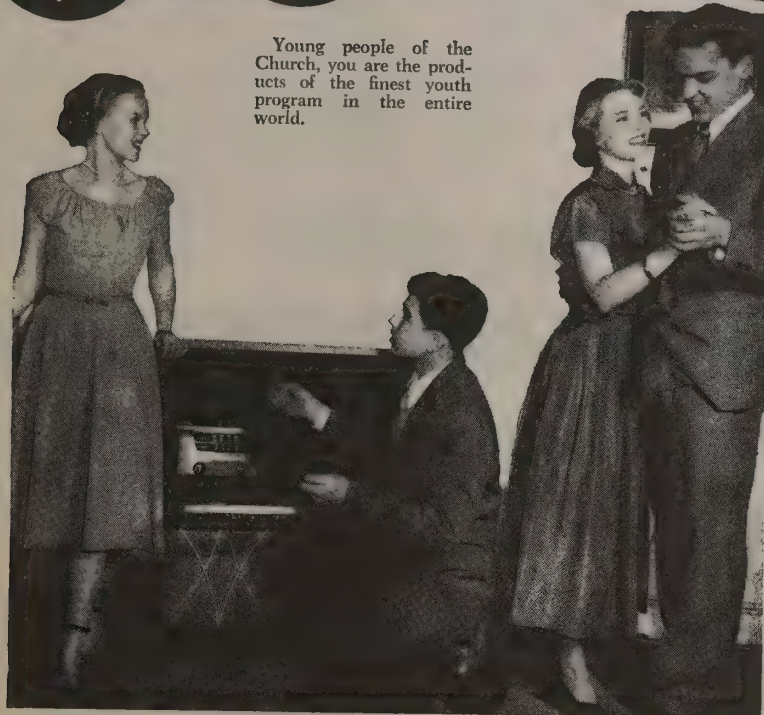
explore your creases with my thumbs,
find your deepest colors in the light,

turn your taut skin
between my bright teeth

and settling against a trunk,
I'd swallow you whole.

RECORDS

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Top Ten Favorite Albums of All Time

The purpose of this section is the promotion of the albums we could not live without no matter what. Some are very popular, others very obscure, others unjustly forgotten. Please submit your own top tens to:

Student Review
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Sharon McGovern's Top Ten

1. *Quadrophenia/ Soundtrack to The Who Film* Quadrophenia, The Who.
2. *Revolver*, The Beatles.
3. *All Things Must Pass*, George Harrison. Get this on cd.
4. *Making Movies*, Dire Straits.
5. *The Doors*, The Doors.
6. *Forever Changes*, Love.
7. *White City*, Pete Townshend.
8. *Speaking in Tongues*, Talking Heads.
9. *Security* (or *Peter Gabriel*—third album—or *So*, depending on how paranoid I'm feeling at the time).
10. *Fans*, Malcolm MacClaren.

Cyndi Riding's Top Ten

1. *The Queen is Dead*, The Smiths. Morrissey at his morbid best; especially satisfying after a painful break up.
2. *The Beatles—1967-70*. Classics. Possibly the best road trip tunes ever invented.
3. *Synchronicity*, The Police. One of the two albums my Helaman Halls roommate agreed on (we could play it while we were both in the bathroom without any spiteful motive).
4. Sting—either album. Does anyone *not* like Sting?
5. *Rio*, Duran Duran. It's been long enough since the painted lizard-woman videos; you *can* allow yourself to enjoy this album.
6. *Hand to Mouth*, General Public. Happy music for happy people.
7. *John Denver's Greatest Hits: Vol. 1*. Good with Grapenuts.
8. *Singles—45 or Less*, The Squeeze. *Very* British. The lines aren't too nasty if you don't think about them for very long.
9. *Measure for Measure*, Icehouse. Don't judge this group by their Top 40 *Man of Colors* album. Their previous stuff is a lot more interesting.
10. *Les Miserables—Broadway Cast Recording*. A transcendental experience—seriously.

Michelle Moore's Top Ten

(Not in order of preference)
Boston (first album).
Led Zeppelin II (or *III* or *IV*...)
Axis: Bold as Love, Jimi Hendrix.
The Beatles ("White Album").
Dark Side of the Moon, Pink Floyd.
Animal Magnetism, Scorpions (sex tape).
Rolling Stones: *Hot Rocks*.
Simon and Garfunkle's *Greatest Hits*.
Strange Brew, Cream.

Campus Venture PRESENTS

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PLACE: Wilkinson Center, Room #365

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November

15- The Uniqueness of the Bible

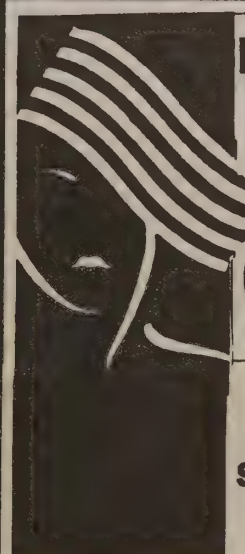
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Next Week in the Review:

Schwinn Peaks by Matthew Stannard

Find out who killed Laura Palmer while she was riding her mountain bike.

The Case for Ethics in the Review by Mike Austin

Has the publisher abused the Student Review in the Karl Snow controversy? Should letters to the editor be replied to?

The Truth about Standards by Norma Rohde

The Director of Standards replies to some popular Standards' myths.



How To Turn Him Off

by Michelle Moore

TOO MUCH TIME IS SPENT ON THE STUDY OF SEDUCTION. Women outdo themselves in their efforts to turn men on. This is all wrong. The larger focus should be on turning them off. This is no small feat, and requires some careful consideration and cunning.

As women we all find ourselves occasionally caught in grievous circumstances when we must thwart the advances of an arduous male. That is, an arduous male whose advances are of no appeal to us. I found myself in such a situation a short while ago, when a very hairy boy took me out on a date. After several hours of four-wheel driving and enjoying the melodic tunes of Megadeth, he mercifully took me home. There on the doorstep he hovered over me and the threat of his embrace frightened me. As his hairy knuckle brushed my cheek and the smell of English Leather wafted through my nostrils, I began to panic. Like a wild animal caught in a leg-hold, I would have gladly chewed off one of my limbs to escape. When he puckered his lips and drew near, I told him I had leprosy and ran into my apartment.

This poor unfortunate male never did call me again. For this I am truly grateful, but the incident caused me to reflect that there must be an easier way out. I thought of all the miserable women who get trapped in similar situations, but not possessing the same degree of wit and candor as I do, probably fall into the perilous trap of submission. Grim. Sisters, I'm here to tell you this need

not be. After careful analysis and research, I have compiled a list of helpful tips to turn him off. Study and learn:

- *Wear a neck brace.
- *Say "I love you."
- *Remove your retainer while standing on the doorstep.
- *Sniff glue periodically throughout the evening.
- *Tell him your nickname is "Lumpy".
- *Crack your knuckles loudly. When you're finished, take off your shoes and crack your toes.
- *Tell him you're an outie.
- *Stop wearing colognes with such provocative names as "Obsession" or "Submission". Try a scent with a title like "Negotiate."
- *Show him how well you can turn your eyelids inside out.
- *Tell him about your cousin who used to microwave cats.
- *Tell him your mother works for Standards.
- *Wear vinyl with zippers.
- *Sit in the car until he remembers to come open the door.
- *Insist on being home in time to watch *American Gladiators*.
- *Tell him about the kidney stone you had last spring. Be explicit. (This method has been field-tested.)

C'mon women. Don't compromise your standards. Don't date men who bore you as much as Leviticus. Try my tips. Skillful application of any one of these methods may prove to be a stronger deterrent than a cold shower. Good luck. Δ

Michelle is known to many of her admirers as "Micaela," and she leads a campus life.

Food Cop Rock

by Joanna Brooks

YEAH, WE KNEW WHAT WE WERE DOING. WE KNEW STERLING J. ALBRECHT AND THE SPIRITS OF UNIVERSITY Librarians before him were churning in their graves in the archives. It was premeditated. It was wrong. But if eating food in the library is wrong, I don't want to be right.

So what. We had our Smartfood and our Koalas and our Laffy Taffy and we were eating in a study room on the fourth floor. Eating. Yes, eating and scattering crumbs as we went so that the rodents lurking in the microfiche would be impelled to gnaw through those sound-proof tin walls to reach the little colored balls that were dropping off our pink and white animal cookies.

And then—rushing of wind—silent and deadly, he flung open the door. "Hey." It was a food cop. I kid you not. Yesiree. Uniform, walkie talkie, night stick. Mr. Food Cop. "Did you know you're not supposed to have that in here?" No. I can't read. "I'm going to have to ask you to take it outside or throw it away." Unopened packages even. Everything. Tough. The rules, not the cop. My pre-pubertal, 4'11" brother could bodyslam him. He probably has more chest hair than the cop too. Not threatening.

But we complied. There was something so, so....patriarchal in his manner. Firm, yet warm. So we followed him outside. Through the library. Floor by floor. Raising our Dr. Pepper cans over our heads like trophies. High-fiving the guys with giant cookies shoved hastily in their pockets. I think we scared him. Clarification: I think my loud 6'1" roommate scared him. He called for back-ups on his walkie-talkie. "Tough night. I need help here."

Outside, we finished our food. We went back to the study room. And he went back on duty. The second time he checked on our little study room that night, we were quietly studying. Reformed. He smiled. So did we. Tough night. We had a new supply of food hidden in our backpacks. Δ



BAIL ME OUT, BERTHA

Dear Bertha,

Everyone says I look like a horse! At first it was sort of funny but now I am really getting tired of it. I am sort of a big-boned girl and I have long hair. I really don't think I look like a horse but everyone tells me I do. For my birthday my best friend gave me a saddle! What should I do?

—Bessie Runalong, OK

Bessie,

Your unique situation gives you an incredible opportunity for financial expansion. Utilize your talents. Saddle yourself up and charge your friends for rides around town. Or be more daring, ethnic, and creative. Paint stripes on yourself and go to Tijuana with a camera. Pretend you're a zebra and charge people to get their pictures taken while on your back. Get a chartreuse sombrero and a box of

Chicklets to finance your new found attraction to sugar cubes.

Dearest Bertha,

I am a Utah driver, and am incredibly disgusted with the extreme hate and prejudice that people hold against me. I am probably one of the best drivers ever to hit the road. I got a 29% on my drivers test (in Utah the tests are scaled, so it came to a 93%, which is well above passing!) In a recent article in this publication, a Mr. Beutler referred to an incident where a person made a lane change in front of him without looking. How does he expect a person to look when he is putting full concentration into listening to his Book of Mormon tapes? In such situations, looking is not necessary because the spirit will guide your car. If Mr. Beutler was cut off, maybe it's because he wasn't listening to his Book of

Mormon tapes! Bertha, please tell everyone that Utah drivers are not what they appear. The hate they feel against us is just another one of Satan's tools to drag us all down to hell.

— Driving me crazy

Driving,

Now you listen to me you cocky little toad, we as Utah drivers have been called and foreordained to be a light unto the Gentile drivers of the world. When we the chosen motorists are persecuted for our cause we are to turn the other cheek. As for your tape theory, it is pure poppycock. I cannot drive without an inspirational tape in the deck, might I recommend some appropriate music. I find that Afterglow, Queensryche, or NWA put me in the proper frame of mind to safely complete my journey. Finally if you concentrated more on cleans-

ing the inner vessel (use ArmorAll) you would not notice the trespasses of other drivers who only have a portion of the truth.

Confused? Depressed? Bewildered? Write Bertha the omniscient at P.O. Box 7092 Provo, UT 84602.



Jazz Trinity:

Desperately seeking whereabouts of T.J. Bond, Robert Bennett, and other members of the defunct 'Jazz Trinity.'
Write:

**Jason Echols
496 Lee Guardin
Place
Suite 390
NY, NY 10012**

If you have any pertinent info. Thanks.

Eavesdropper

**JKHB Classroom, Oct.
26, 8:34 am**

Confused female to two males in front of her: "Uh, what are we talking about?"

Guy#1: "Well, we were talking about monkeys."

Girl: "No, what is the class talking about?"

Guy#2: "I don't know, but don't you think he looks like a monkey?"

**Cougareat, Oct. 29,
1:20 pm**

Egocentric girl: "I wonder if my roommate is mad at me. The guy she likes was totally flirting with me last night."

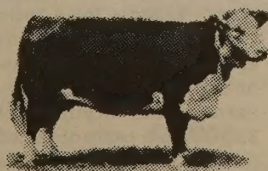
Apathetic girl: "I'm sure she's not that upset."

Egocentric girl: "But he was all over me - he gave me the longest massage."

Apathetic girl: "Don't worry about it. So anyway, how's your boyfriend?"

**K&B Steps, Oct 11,
5:15 pm**

Midwestern girl: "You have the best accent."



Standards Violator of the Week

you remain clean. Virtuity are their own reward is the inevitable result life—unhappiness the in sequence of an unchast often we as a Church e Word of Wisdom to the our young people plac as the most importan of God. I would importance in the indicative of one's Church; but its not far less consequence than breaking the m Church.



TOP TWENTY

1. Play-Doh
2. daydreams
3. kazoos
4. Carnex
5. wearing both straps of your backpack
6. cows
7. scavenger hunts
8. goodnight kisses
9. sleeping on campus
10. furry slippers
11. Burger King crowns
12. live music
13. cordless phones
14. groovy grandparents
15. Canadians
16. realization that school is hell
17. flirts
18. soul (not the music)
19. pink flamingos
20. Steve, the Durfey's Drycleaning guy

BOTTOM 10

Upright campus life writers, computer glitches, conformist creativity, funerals, pre-mission physicals, poltergeists, paper cuts in embarrassing places, unrequested hickies, inhaling files, sexually obnoxious study partners.

Bonus bottom 11

being sued by celebrities who don't smoke and politicians who don't have shady financial pasts.

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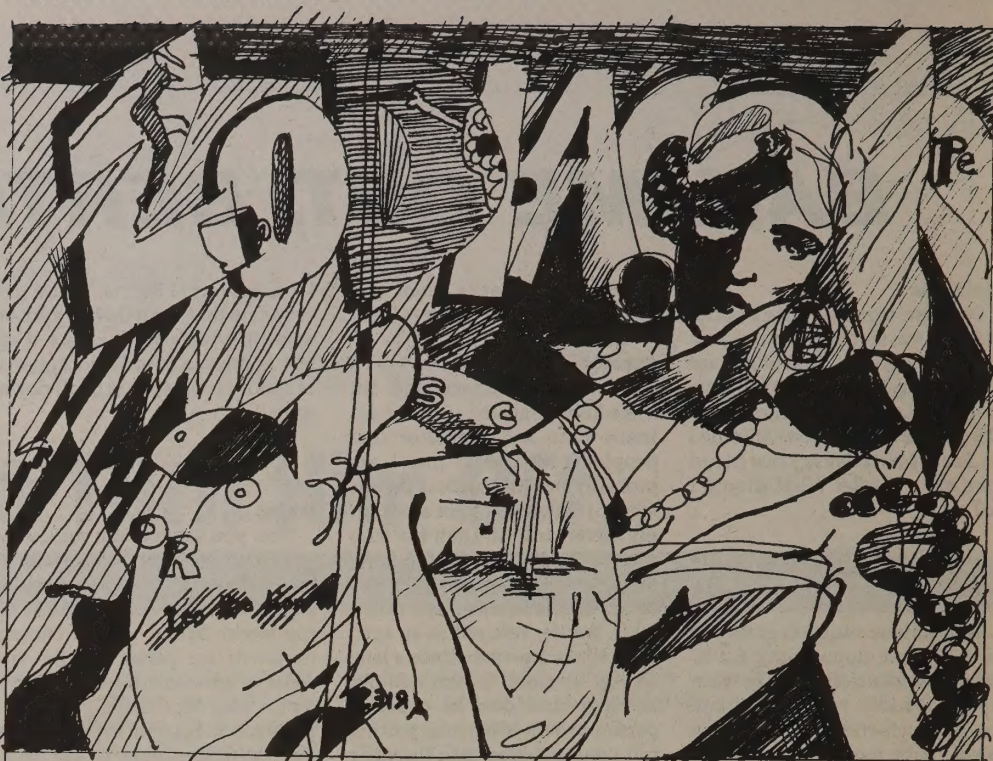
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Horoscope

by Dan Sorenson

Taurus

A bad week is coming up. That damn seventh moon of Saturn won't line up the way it's supposed to. Perhaps beating the phlegm out of one of your younger siblings will provide temporary relief.

Leo

Normally the frisky feline with all those "tomcats" in tow, you will find that you have coughed up a metaphorical furball when you announce future mission plans.

Aquarius

Haven't you learned yet that substance is overrated? If you only put more energy into promoting the proper image, life would run much more smoothly. Avoid all unpopular opinions this month.

Libra

Avoid the appearance of evil, and stick to the real thing. There are more skeletons in your closet than

John Wayne Lacey's basement. I think your problem is that you just don't understand the honor code.

Cancer

ALOHA! It will soon be time to get mobile after putting a scratch on a new car owned by a 375 pound Polynesian who has been in a foul mood ever since the weather turned cold.

Pisces

Sorry I'm not getting anything for you this month. Maybe you're dead.

Capricorn

A cheery smile is a key to open any door. A warm handshake and sincere compliment will melt the icy intentions of almost any foe. If that doesn't work you can always disembowel them.

Virgo

Well it's about time you got rid of that no-good, camaro-pilot, Burt Reynolds wanna-be. The best thing he ever gave you was a dutch date

to Subway on his 2 for 1 card.

Gemini

Love is headed your way when the moon is full. Remember: chance meetings take planning. Try putting a bone in your hair, it worked for Wilma Flinstone.

Scorpio

If you like their body and you think they're sexy, come on pussycat, let 'em know. Yo-baby-yo-baby-yo.

Sagittarius

Avoid all household appliances this week. Your blender poses the most serious threat. When Jupiter is aligned with Mars, your eyebrows will fall off. Don't let this alarm you. Seek solace in your Edgar Allan Poe Anthology.

Aries

Hey Elder, I hate to break it to you but your mission is over. Quit referring to everything as great and abominable.

KBYU continued from page 9

quite well. Once an AM station was on the air, and accrued some capital, it is much more easy to upgrade the AM license to an FM license.

As far as equipment goes, the transmitter would be the biggest expense for a radio station, costing about \$50,000 new. Used transmitters (KOHS' 1968 transmitter is still worth about \$30,000) are easily obtained through trade magazines at prices much cheaper than new. Still, we're talking more money than either you and I

put together spend at Nordstrom's. The rest of the equipment—the consoles, stereo generator, equalizer, CD players, and tape players—varies in price depending on quality. Obtaining equipment is easy compared to getting the FCC license and frequency.

All announcers at KBYU? would also have to obtain an FCC license. But, don't worry. That's easy. With the exception of convicted felons and standard breakers, anyone can get an FCC broadcasting license.

Getting KBYU? on the air would be a major undertaking for any-

one, especially unorganized students trying to keep the radio station independent of BYU. But considering the benefits KBYU? would bring to our community, I think its worth it to try and get an independent radio station running. All we need are people with money (lots of money), legal and technical expertise and a desire to organize. I say we go for it. Δ

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CALENDAR

THEATER

Nov 7-Nov 18, *M. Butterfly*, Salt Lake Acting Company, W-Sat, ticket info 363-0525
 Nov 7-Nov 17, *The Babysitter*, Hale Center Theatre, SLC, M-Sat, 8:00 pm, Sat matinee, 3:30 pm
 Nov 7-Nov 19, *Angels On the Loose*, Hale Theatre, Orem, info 226-8600
 Nov 7-Nov 16, *That Old Gumbie Cat & Other Musical Tales*, City Rep, SLC, 7:00 pm
 Nov 7-Nov 24, *Baby*, Sundance Institute Film Auditorium, Fri, Sat 8:00 pm, ticket info 225-4107
 Nov 7-Nov 11, *Utah Shorts*, TheatreWorks West, Th-Sat, 8:00 pm, Sun, 7:00 pm
 Nov 7-Nov 17, *Dracula*, Pioneer Theatre Compay, UofU, info 581-6961
 Nov 8-18, C.P. Taylor's *Good*, Babcock Theatre, UofU, info 581-6961
 Nov 14-18, *The Man Who Never Died*, Communication Workers of America Union Hall, SLC, 7:30 pm, info 596-1884
 Nov 15-Dec 1, *A Christmas Carol*, Pardoe Theatre, BYU, 7:30 pm

Theater Guide

The Babcock Theatre, 300 S University, SLC. Tickets: F & Sat \$6, other nights \$5, 581-6961
 The Egyptian Theatre, Main Street, Park City. Tickets: 649-9371
 The Promised Valley Playhouse, 132 S. State St, SLC. Tickets: \$5, 364-5696
 Hale Center Theatre, 2801 South Main, SLC. Tickets: \$4-\$7, 484-9257
 Hale Center Theatre, 400 N 225 W, Orem. Tickets: \$4 M, \$5 F, Sat, 226-8600
 Pioneer Theatre Company, 1340 E 300 S, SLC. Tickets: \$8-\$18, 581-6961
 Provo Towne Square Theatre, 100 N 100 W, Provo. Tickets: \$3, 375-7300
 The Salt Lake Acting Company, 168 W 500 N, SLC. Tickets: \$17 F & Sat, \$14 T-Th, 363-0525
 Salt Lake Repertory Theatre (City Rep), 148 S Main, SLC. Tickets: \$6.50 & \$8.50, 532-6000
 Scera/Family City USA, 224-8797
 TheatreWorks West, 583-6520
 Townsquare Theatre, 375-7300
 Valley Center Playhouse, 780 N 200 E, London. Tickets: \$4, 785-1186 or 224-5310

MUSIC

Nov 7, Nicolette Larson, Zephyr Club, SLC, info 355-CLUB
 Nov 7-8, Werkshutz, Bar & Grill, SLC, info 533-0340
 Nov 8, BYU Philharmonic Orchestra, deJong Concert Hall, BYU, 7:30 pm
 Nov 9, BYU Singers & Concert Choir, deJong Concert Hall, BYU, 7:30 pm
 Nov 10, BYU Women's Chorus, deJong Concert Hall, BYU, 7:30 pm
 Nov 10, Artaria Trio, Madsen Recital Hall, BYU, 7:30 pm
 Nov 11, Billy Joel, Salt Palace, 7:30 pm, info 1-800-888-8499
 Nov 12, The Torpedos, Zephyr Club, SLC,

info 355-CLUB
 Nov 13, BYU Men's Choir, deJong Concert Hall, BYU, 7:30 pm
 Nov 13-14, Steve McCormick, Zephyr Club, SLC, info 355-CLUB
 Nov 15, Utah Symphony Orchestra, deJong Concert Hall, 7:30 pm
 Nov 27, George Winston, Symphony Hall, SLC, 7:30 pm, info 1-800-888-8499
Temple Square Concert Series
 Nov 7, 1990 Church Music contest winners, Assembly Hall, SLC, 7:30 pm
 Nov 9, University of Utah Wind Symphony, James Jorgensen, dir, Assembly Hall, SLC, 7:30 pm



Utah Symphony 50th Anniversary Season
 Symphony Hall, 123 W South Temple, SLC. Tickets: \$9-\$27 (\$5 student), 533-6407, 8:00 pm
 Nov 15-17, Classical Series, Joseph Silverstein, cond, Haydn, Lees, and Brahms

FILM

BYU Film Society
 Nov 8, *The Diary of Anne Frank*, Varsity I, 4:30, 7:00, and 9:30 pm
International Cinema
 Nov 8, *The Grapes of Wrath*, 5:00 and 9:15

pm, *Ballad of a Soldier*, 3:15 pm, *Mafioso*, 7:15 pm
 Nov 9, *The Grapes of Wrath*, 7:00 and 9:15 pm, *Ballad of a Soldier*, 5:15, *Mafioso*, 3:15 pm
 Nov 10, *Grapes of Wrath*, 3:00 and 7:15 pm, *Ballad of a Soldier*, 9:30 pm, *Mafioso*, 5:15 pm
Cinema In Your Face
 Nov 8, *Mo Better Blues*, 5:00 and 9:15 pm, *Vincent*, 7:20 pm
 Nov 9, *Berkeley in the 60's*, 3:00 pm, *Vincent*, 5:15 pm, *Lensman*, 1:00, 7:20, and 9:25 pm
 Nov 10, *Berkeley in the 60's*, 3:00 pm, *Vincent*, 5:15 pm, *Lensman*, 1:00, 7:20, and 9:25 pm, *Freaks*, 11:30 pm
Varsity I
 Nov 9-14, *Back to the Future III*, 4:30, 7:30, and 9:30 pm
Varsity II
 Nov 9-12, *Ernest Goes to Jail*, 7:00 and 9:30 pm

Cinema Guide

Academy Theatre, 373-4470
 Avalon Theatre, 3605 S State, SLC, 266-0258

Center, 537 E 2100 S, 7:30 pm
 Nov 14-19, The Ice Capades, Salt Palace, SLC, info 1-800-888-8499

ART

Nov 7-30, Edith Roberson's new work, Delores Chase Fine Art Gallery, 143 W Pierpont Ave, SLC, info 328-2787
 Nov 7-Nov 16, *Drawing 1990*, BYU's national drawing competition exhibit, HFAC gallery, BYU
 Nov 7-Nov 30, Intermountain Society of Artists, Kimball Art Center, Park City, 649-8882
 Nov 7-Nov 30, *In the Shadow of the Akropolis* on loan from Boston Museum of Art, Utah Museum of Fine Art, SLC, info 581-7332
 Nov 7-Nov 30, John Butten Paintings, A Retrospective, Utah Museum of Fine Art, SLC, info 581-7332
 Nov 7-Nov 9, Allen Craig Bishop, oil painting, Finch Lane Gallery, SLC, info 596-5000
 Nov 7-Dec, *Reflections on the Kingdom: Images of Latter-day Saint History and Belief*, Museum of Church History & Art, SLC, info 364-8284
 Nov 7-Nov 30, *Shadow Dance*, Jim Schnirel, Fertile Ground Gallery, SLC, 521-8124
 Nov 7-Nov 17, Paintings by Thomas Leck, Loge Gallery, UofU
 Nov 7-Nov 9, Paintings by Susan Carroll, Avenues Branch, SLC Library
 Nov 7-Dec 16, *Masterpieces of America*, Anschutz Collection of Western American Art, Utah Museum of Fine Art, SLC, info 581-7332

LECTURES, FORUMS & READINGS

Nov 7, Laszlo Kakosy, professor of Egyptology and Archeology at Eotvos University, Budapest, Hungary, *Egyptian Influence on Judaism and Christianity*, 347 WILK, 11:00 am
 Nov 7, Dr. Maurice East, Dean of Elliott School of International Affairs, George Washington University, *With (More Than) A Little Help From Our Friends: Multilateralism in U.S. Foreign Policy*, 238 Kennedy Center, 11:00 am
 Nov 8, Dr. Michael D. Joner, Planetarium Faculty Lecture, *Electronic Astronomy*, 492 ESC, 8:30 pm, \$1
 Nov 13, Sister Ardeth G. Kapp, Devotional, Marriott Center. BYU. 11:00 am

World Literature Week - Sponsored by Humanities College Council

Nov 7, Claudia Harris, English Dept, *Words versus Bombs: Northern Irish Theater*, 10:00 am, 2015 JKHB
 Nov 7, Steven Sondrup, Humanities Dept, *Osten Sjostrand*, 1:00 pm, 2015 JKHB
 Nov 8, Scott Abbott, Dept of German and Slavic Languages, *Peter Handke: Metaphysics in a Post-metaphysical Age*, 11:00 am, 2150 JKHB
 Nov 8, Peter Serdiokov, Dept of German and Slavic Languages, *Language, Literature, and Politics in Russia*, 1:00 pm, 2140 JKHB
 Nov 9, John Rosenberg, Spanish Dept, *The World of Pascual Duarte*, 12:00 noon, 1086 JKHB
 Nov 9, Thomas Rogers, Dept of German and Slavic Languages, *Masterpieces of Soviet Literature*, 2:00 pm, 2084 JKHB

EDITORS CHOICE

See *Ballad of a Soldier* at the International Cinema and listen to Tom Roger's enthusiasm for Soviet Literature during World Literature Week.

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Balt Lake City, Utah	82.9	90.0	82.3	86.4	95.2	95.9	103.3
Cedar City, Utah	86.8	98.5	68.9	80.8	94.9	89.1	98.2
Provo/Orem, Utah	88.5	88.2	77.7	85.7	94.5	85.9	95.7
St. George, Utah	90.3	95.7	83.3	84.2	98.9	94.4	97.1
Western States							
Phoenix, Arizona	101.1	95.7	98.7	98.3	104.8	115.2	102.9
San Diego, California	132.8	104.7	216.1	74.2	104.9	132.3	108.4
San Jose, California	129.3	106.4	218.6	84.0	105.8	135.1	102.3
Denver, Colorado	101.3	91.5	108.3	97.2	105.9	114.3	98.1
Boise, Idaho	100.3	96.4	108.6	73.7	99.8	110.4	104.0
Las Vegas, Nevada	103.8	95.0	119.3	85.1	104.9	117.3	100.6
Albuquerque, New Mexico	98.1	96.3	105.2	88.8	100.9	102.1	95.0
Portland, Oregon	103.0	101.5	111.1	72.7	101.8	127.0	104.1
Seattle, Washington	113.2	110.4	137.7	64.0	117.8	136.5	107.6
Casper, Wyoming	93.2	101.3	73.4	94.2	95.0	100.7	100.4
Other Areas							
Anchorage, Alaska	127.3	129.3	126.0	94.8	118.4	188.5	129.2
Atlanta, Georgia	101.8	101.3	94.5	115.5	100.9	117.9	99.0
Kansas City, Missouri/Kansas	94.8	89.8	92.4	98.3	95.6	93.6	98.7
Nassau-Suffolk, New York	159.3	118.2	237.0	219.1	128.1	137.2	122.3
Houston, Texas	98.5	106.9	82.1	93.5	115.6	102.0	102.8
* Highest City	137.5	117.5	226.7	171.6	134.8	161.2	121.7
New London, CT	101.8	101.3	94.5	115.5	100.9	117.9	99.0
Lowest City	88.4	88.2	71.3	58.2	84.0	88.7	85.3
Loveland, CO	88.4	88.2	71.3	58.2	84.0	88.7	85.3
Provo-Orem, UT	88.5	88.2	77.7	85.7	94.5	85.9	95.7
Scottsbluff, NE	88.5	88.2	77.7	85.7	94.5	85.9	95.7
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Lancaster, NC	88.5	88.2	77.7	85.7	94.5	85.9	95.7

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